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In the Classical Review for September Professor Sonnenschein contributes a short article entitled *An Experiment in University Education*, being a new departure which has been made at Birmingham in the teaching of Greek literature.

Every university, particularly a university of the very modern type, must have a large number of students who have never come into touch with Greek at all, even to the extent of learning the alphabet, and thus are entirely shut out from any kind of knowledge of what Greek literature means to the world. At Birmingham they have recently made a regulation by which a student may take a course in the history of Greek literature in English translations as a subsidiary subject for the Arts degree. The class meets three times a week, and takes up in the three terms (1) Homer, (2) the Drama, (3) Plato. The intent is that the student should read the essential parts of the Iliad and the Odyssey, select plays of the Greek drama and some of the shorter dialogues of Plato. Occasional lectures will deal with the literary aspect of these works, but merely in the way of illustration.

Professor Sonnenschein frankly admits that this new departure is an important one, but is sure that it will not be inimical to the study of the Greek language, because students who have learned Greek at school will, to the same extent as at present, take it up as a degree subject at the university. He thinks it likely that some who have never studied it before may be induced to take up the study of Greek later. His defense follows:

But whether this latter result follows or not we feel that it is an injustice to students who have not had the advantage of a classical school education to be debarred, as they practically are at present, from all contact with the mind of Greece. That much of the spirit of Greek literature can be acquired from the excellent translations now available is attested by a cloud of witnesses; and it is, indeed, not impossible that, in spite of the fact that for the full appreciation of Greek literature a knowledge of Greek is necessary, students who attend our new course may form a better idea of the contribution made by the mind of Greece to our European civilization than is formed by many a schoolboy who has painfully toiled through the elements of the Greek language and a few isolated products of the literature. Moreover, it should be borne in mind that the maintenance of Greek as an element in a liberal education depends in the long run on the existence of a widely diffused belief in the intrinsic value of Greek studies; and this belief can hardly

be better fostered than by bringing home to the mass of students at the Universities an understanding of and love for the treasures of Greek literature. They will, in many cases, desire for their children the advantage of a knowledge of the Greek language which has been denied to themselves.

The course is safeguarded from becoming slipshod and unreal, says Professor Sonnenschein, by the fact that it is conducted by a teacher who knows the works in the original, and will, therefore, be able to make the students feel that a translation is not the ultimate thing, but only an attempt to represent it; it will be his aim to communicate to his pupils something of his own first-hand feeling for the original. Secondly, we encourage an intelligent study of the literature by connecting it with a course of lectures on history.

Such a suggestion has been made more than once on this side of the water, and in opposition it has been urged with justice that in reality such a course as here indicated is a course in English literature rather than Greek. At Birmingham the attempt is made to avoid this criticism, as it appears, but it is very questionable whether it can be avoided and whether, in fact, it is worth avoiding. If a course of this kind is really made stiff enough a great deal may be gotten out of it by mature students. At Birmingham only students in their second or third year are admitted. If such a scheme were to be tried in this country it should likewise be under the direction of a trained classicist, and at the same time it should be open only to juniors or seniors in College. I cannot see that there would be any danger in having such a course connected with the department of Greek or Latin if handled in the way suggested. The danger lies in offering such a course too early, in allowing the possibility of such a course in the High School, in the certainty that in the attempt—so common in this country—to reach the goal without crossing the intervening swamp, pupils who might otherwise study Greek or Latin in their early years will be diverted. If a person cannot study Greek or, for that matter, Latin, in the original, he should by all means read translations, and if he reads these under strict supervision at the hands of those and those alone who really know the classical literatures at first hand, much good may come of it; but it is entirely right to emphasize that substitution of such work for a course in Latin or Greek will be inevitably dangerous to the student of Classics as well as to the cause of classical study. G. L.

PRINCIPLES OF TEACHING LATIN

(Continued from page 60.)

When the pupils begin reading their first Latin author, the more difficult constructions must be taken up as they occur in the text. In assigning the advance lesson the teacher should prepare the pupil for working out the translation by developing the new constructions as indicated above. These become apperceptive systems which may be called up when the same constructions occur again. Continue this until the pupil has enough examples to verify his conclusion and fix it in his mind.

Next the ability to refer each construction to its proper class when it is found in a new sentence must be developed. The method of the teacher here is that of the deductive development lesson. Teach the pupil so to observe the combination of words in question that he can point out the essential elements; for instance, a verb in the subjunctive introduced by *ut*. Let him consider all the classes to which such a clause can be referred. Let him criticize these classes in order and give "the reasons why the right one is the right one". In this way a language sense, an appreciation of the scheme of language, is developed as it can not be in a modern language learned for practical use.

An intensely thoughtful self-activity, a method of seeing constructions from a new point of view, of memorizing them by active recall and of developing precision and self-reliance, is the prose composition. Each lesson should have a definite aim which the pupil should know as well as the teacher; it should deal with two or three constructions only, and should present these in all possible combinations. The vocabulary should be familiar to the pupil and yet increase his store of words. An excellent device is the use of the words contained in the text read recently. The successive lessons should deal with one subject, for instance, the ablative case, until completed. The uses of the case should be viewed as a whole; different uses fundamentally the same should be grouped and arranged under proper headings. In this way is continued the training in logic mentioned above.

A live interest grows out of subjects not formal, out of those which deal with humanity and life. The pupil must see the use of all this effort and be rewarded for it. Translation of connected Latin must be begun at the earliest possible moment. The interest of the normal child in this is spontaneous. Its loss is generally due either to the pupil's utter lack of power to grasp the necessary principles and apply them or to the teacher's insistence on a long and tiresome drill in forms and syntax. He should select a few definite points for discussion in each lesson, keeping, as nearly as the text will permit, to the same subject each day, for instance, uses of the ab-

lative, until it is finished. At the same time, let the reading move on as rapidly as possible.

For the same reason the choice of authors and of the order in which they are to be read is exceedingly important. The first texts must be simple, dealing with the familiar and the concrete, and short enough to be finished quickly and so preserve their unity and give the pupil a sense of achievement. All the chosen literature must be interesting, not superficially, but with an appeal which the skillful teacher may bring out; it must be varied and suited to the student's stage of development. To labor over the meaning of a passage only to find it not worth the trouble, is discouraging to the pupil and humiliating to the teacher. The authors must be characteristic, that is, represent truly Roman life, thought and character, and they must stand for the best and noblest of these.

The *Viri Romae* with its short and simple biographies of the famous men of early Rome fulfills all the requirements of a first text. The narrative appeals to younger children. They can read a chapter in a short time. They get the spirit and the stern ethics of "the brave days of old".

Professor Lodge, of Columbia University, in an article on the Vocabulary of High School Latin, proves that Caesar meets the requirements of a good Latin reading book more fully than any other Latin author. It is narrative; the vocabulary is concrete; the range of the vocabulary is narrow and is composed of words which will occur again and again in later Latin reading. The story is interesting because it is deeply significant in its relation to the history of ancient Rome and modern France. It is characteristically Roman and it is in certain chapters heroic. It will maintain its place after such books as *Viri Romae*. But its disadvantages should be overcome. It lacks variety and even the four books usually read are twice too long. Why not select the most interesting and vital campaigns, such as the Belgian, the war with the Veneti, the invasions of Germany and Britain, the Ariovistus incident, and devote the time thus gained to Ovid? The high school pupil should have as wide an experience as possible in Roman literature, if he is to realize that Latin was the language of a living people and to learn what sort of people they were. Ovid is the Roman Hans Andersen and the best introduction to Roman poetry.

And now the pupil is ready for Cicero. How can he fully understand this many-sided man, who summed up in himself so much of Roman life and thought, if he is to read only the orations of the lawyer and the consul. Let him have a few of the letters and the *Amicitia* and see the social man and the philosopher.

Last and best comes Vergil. By this time the grammar should cease to try the soul of the patient

toiler. He must learn a few new constructions, but they can be acquired with ease. Prosody should be a delight, just enough to hear the music of that "wielder of the stateliest measure ever moulded by the lips of man". The story is the important thing. Let the class revel in it. Let them hear its echoes in English literature. Make them see Aeneas and Dido with Roman eyes. Leave out the fifth book and read some Eclogues.

This is all a four years' course can hope to do, but a short history of Roman literature ought not to be omitted, if the pupil is to bring order out of chaos and close his course with a definite idea of the relation of these books to one another and to the development of Latin letters.

How shall the teacher present these books to the class? How shall he conduct the reading of them? The story should be emphasized from the beginning. The teacher should give the historical setting; make it attractive and living; if possible, connect it with modern times. At suitable points let the pupil recount the narrative as far as read. Let the class read and reproduce the excellent introductions which now accompany the best editions, as the information therein contained is needed to explain the text. Let the teacher supplement this with parallel references, maps and pictures. Let moral questions be discussed and the characters be condemned or acquitted.

The pupil must acquire as speedily as he can the art of translating. The chief difficulty here is the word order. The pupil must learn to read Latin in the Latin word order according to the well-known method of Prof. Hale, but he must also, unless above the average, learn the mechanics of rendering that order into the English order. The second difficulty is the vocabulary. Here the teacher may help to build on the scanty list with which the beginner starts by a definite attempt to fix attention on the new words and their meanings. Making logical categories, lists of synonyms, opposites, and derivatives, giving a taste of philology where the history of the word is clear; all these methods help by presenting the same thing from different points of view.

Yet a third difficulty is to be met. What Latin teacher has not heard the jargon of English words and Latin idioms which Professor Lane has so aptly illustrated in his "Concerning a Youth Who Was Unable to Lie", which begins, "A certain father of a family to whom there was a sufficiently large farm, moreover a son in whom he especially rejoiced, gave this one for a gift on his birthday a little axe". With a class of average intelligence this difficulty is the easiest to overcome. Rouse good-natured criticism and rivalry in suggesting the best English translation; read the whole lesson to the class in the best possible English; read to the class such things as the skit above referred to, the contest for the essay prize in Sentimental Tommy and classic trans-

lations such as Long's Aeneid. The class will soon appreciate keenly and be ambitious to succeed in this final step in translation.

But when all has been said that can be said on method, important as it is—and it often means the difference between success and failure—only one-tenth (according to Horne's estimate) of the problem of education has been considered. The other nine-tenths are concerned with the personality of the teacher. "Personality", says Horne, "is the spirit that unifies the attainments of a man; it is his attitude toward life, his point of view, his total character". Of the elements which must make the personality of a successful teacher, the first is an uncompromising and all-pervading honesty and fairness in word and deed. Children are keen readers of character whom no teacher can hope to deceive by a fair semblance of reality. For the same reason a teacher must truly love his work and his pupils, for love begets love and love makes hard tasks light. He must be enthusiastically convinced not only of the value of his subject as a whole but of the importance and interest of the bit which he has carefully chosen for each individual lesson. His perspective must be true and steady and so firmly based on a knowledge of principles that he cannot be induced to give way to discouragement and irritation; and, lastly, the teacher must be well and happy in his school work with the happiness which has been defined as the consciousness of accomplishing successfully something worth doing; happy in a chance to grow in ability through further study, and happy in a part of every day when he forgets he is a teacher. Through such a personality is the aim of education, the development of moral character, attained. Says Horne, "The quandary of the school as to how to cultivate morality and religion without being able (in the nature of things,—) to teach them is solved through the provision of teachers with personalities worthy of imitation by the pupils. And the highest duty and privilege of the teacher is to be in whatever things are true, honest, just, pure, lovely, and of good report what he is willing for his pupils to become".

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REVIEWS

Das Fortleben der Horazischen Lyrik seit der Renaissance. Von Eduard Stemmlinger. Leipzig: Teubner (1906). Pp. XVIII + 476.

'Parallel passages' and 'Comparative literature' were among the chief interests of my first years of teaching. But recent attempts to philologize, systematize and canalize these sources of class-room inspiration will drive me to spend the remainder of my days in emending the commentators on Aristotle and making minor contributions to the doctrine of the Greek particles. It was inevitable. In an age of machinery, wholesale methods, and index learning the

idea that the study of the Classics might be broadened by tracing their influence on modern literature was bound to give birth to treatises on *Der Einfluss der Anakreontik und Horazens auf Johann Peter Uz* (*Zeitschrift für vergleichende Litteratur-Geschichte* N. F. 6. 329). And if a lover of Horace noted in his reading some of the apter and prettier reminiscences of the Odes in French and English poetry, it was only a question of time when a philologist should compile a dreary volume of commonplace paraphrases by unread and unreadable 16th, 17th and 18th century Germans.

This book lies before me for review. It contains considerable curious information, a general introductory survey and enumeration of Horace's chief French and German imitators, a special treatment of each ode with the musical settings of German composers when they exist, and a full index. It has been respectfully if not warmly reviewed in Germany. It will be interesting to any one who cares to trace the influence of Horace mainly in the second and third rate older literature of France and Germany. To the lover of literature and of Horace it is sawdust. And that for two chief reasons. It is compiled by philological and index-searching methods with no sense of literary values. And though there is a show of quoting English writers, the author is evidently not at home in this the most important division of his subject.

Other branches of philology may ignore the question of values as irrelevant and unscientific. But the study of comparative literature and the collection of parallel passages cannot. Parallel passages are of no significance unless they are apt and interesting or beautiful in themselves and of a quality to give pleasure to readers of taste, or, failing that, at least help us to follow the history of ideas or ascertain the reading or mental growth of some writer important enough to be worth studying in this way. No year passes in which the Odes of Horace are not translated, paraphrased and parodied by a dozen clever schoolboys in a fashion no better and no worse than most of the older French or German or 'British Poets' specimens collected by Dr. Stemplinger. The only difference is that the one are in print and indexed and the other are not. A large proportion of the names in Stemplinger's index are unknown to the average educated reader, and a large proportion of the names for which such a reader would look first are missing. There is no mention of Tennyson, Herrick, Gray, Shelley, Wordsworth, Swinburne or, with the exception of a few perfunctory references to Shakespeare and Spenser, of any of the Elizabethans. There are few references to Dryden, none to Thompson, Landor, Clough, Macaulay, Longfellow, Omar Khayyam, Campion, Praed, Calverley or Austin Dobson. The name Cowper is represented only by the Lord Chancellor. 'In revenge', as the

French say, there are 40 references to Beys, 20 to Brandt, 9 to Cronegk, 18 to Dach, 31 to P. Fleming, 77 to Geibel, 31 to Gleim, 77 to Herder, 22 to Hofhaimer, 20 to Judenkönig, 33 to Klopstock, 21 to Michael, 40 to J. B. Rousseau, 22 to Tritonius and 28 to Johann Peter Uz.

These remarks are intended not so much in depreciation of Stemplinger's book as in deprecation of the tendency among American scholars to take over along with German scholarship and philological method German ideals of culture and German estimates of international literary values. We have a literature 800 years old and standards of value set by Chaucer, the Elizabethans, the age of Queen Anne, the age of Wordsworth and Shelley, the age of Tennyson and Browning. The German literature that possesses permanent value for literary culture is practically confined to the period from Lessing to Heine. The Germans themselves from motives of 'piety' or philological thoroughness may very properly explore the wilderness beyond Lessing. But our own perspective will be utterly distorted if out of respect for German philology we accept for comparative literature the scale of treatment which such researches impose.

Still less may we accept such foreign estimates in our own literature. No industry, no elaboration of method, no acquired virtuosity in colloquial English can replace the instinctive sense of values of one to the manner born. German writers on metrik cannot be brought to see why Mrs. Hemans and Byron are not as good authorities as Collins, Shelley or Swinburne. And Stemplinger quotes and divides two well known lines of Shakespeare in this fashion:

The seas and wind (old wranglers) took a
Truce and did him service.

He not only misses all the finer sporadic reminiscences of the Odes in English literature, and all the beautiful or witty nineteenth century versions and imitations, but he wastes the space that ought to have been given to these things in reprinting in full insipid eighteenth century 'allusions' to Horace to which he was guided by the Index of the British Poets—things worthy at the most of mere perfunctory mention for completeness's sake. The book, then, whatever its interest to German scholars curious about their older literature, does not fulfill the promise of its title for English readers, and would only confuse the judgment and taste of the American student whose teacher took it seriously.

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Virgil's Aeneid, Books I-VI. Edited by H. R. Fairclough, Professor of Latin in Leland Stanford University, and Seldon L. Brown, Principal of Wellesley (Mass.) High School. Boston: B. H. Sanborn and Co. (1908). Pp. lxi + 575 + 140. This edition of the Aeneid shows the value of

having a college professor and a secondary school teacher collaborate in the preparation of a text-book to be used principally by High School students. To the college professor is most largely due, perhaps, the aesthetic and artistic quality of the book, to the secondary school teacher the fact that no important point in syntax or interpretation seems to have been overlooked. I read through the book during the summer months with special reference to the needs of an advanced class in Vergil for teachers actual and prospective, and I laid it down with a deep sense of satisfaction. It aroused interest, it seemed to me in Vergil the poet, and at the same time it met the demand of teachers for a text-book which will treat adequately and concisely, in notes that students will read, the constructions and mythological references and figures of speech that are usually a stumbling block in the way of a plodding student.

We have here an introduction that dwells particularly on the literary side of our poet; a list of figures of speech occurring frequently in the poem; a specimen translation of Aeneid 1. 1-33 preserving the word-order as far as possible and yet written in live, idiomatic English; the text of the first six Books, complete, with the long vowels in Book I marked, and peculiarities of quantity with reference to scansion noted at the bottom of each page. The text is copiously supplied with seventy-six carefully chosen illustrations.

When we come to the commentary we observe that, in addition to the usual notes treating grammatical and mythological phenomena, there is a summary of each section before the commentary upon it, and a concluding paragraph calling attention to the artistic phases of the hexameter, the harmonies of sound and sense, and the most important stylistic features of the section under discussion. In the number of quotations from English poets the notes constantly bring to mind Shorey's Odes of Horace. The vocabulary was evidently prepared with especial reference to the needs of secondary students. The review questions at the close of the notes to each book are a striking feature; they are found to be suggestive and searching by one who tries to answer them. Mechanically the book is handy and pleasing and reflects great credit on the publishers. A number of minor typographical errors will doubtless be corrected in the second edition.

There is a noticeable improvement in all the recent school editions of Vergil in the increasing emphasis laid upon literary and archaeological matters without sacrificing the customary drill in forms and syntax. This will assist in creating the impression that classical teachers are learning to correlate Greek and Latin pursuits with the intense modern indifference to mere pedantry and the demand for what is vital and rational, for fact and reality. An instance of this in the present edition is seen in the fact that the spelling *Vergil* is dropped on the ground that it

seems pedantic, and a return is made to the old-fashioned *Virgil*, because it is in vogue as the form known to all our great poets and prose writers. In this respect the editors agree with the conclusions arrived at by Professor F. W. Kelsey in an article entitled *Virgil or Vergil?* (New York Nation, September 5, 1907), where the usage is traced from the second century to the present time¹.

MITCHELL CARROLL

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PLAUTUS IN THE HIGH SCHOOL

It has been suggested to me by the Editors of THE CLASSICAL WEEKLY that the success of an experiment tried last year to interest my students in Kearney High School in something outside of the routine work might be interesting to our readers.

Kearney, N. J., is a small town and has one high school, with a single teacher of Latin. Last year the more advanced pupils of the Latin department were organized into a Societas Classica for the purpose of bringing them into closer touch and sympathy with the classic life and ideals through outside reading, talks and discussions.

The work for the year was a careful though necessarily brief study of the Roman theater, and Roman comedy. Early in the fall it was decided to present before the school some time during the year scenes from the *Menaechmi* of Plautus. The plan was joyfully received by the faculty and the students and the members of the club set to work. An original introduction was written in the Plautine meter. The following scenes were chosen: Act IV, Scene 2, Act V, verses 992-1041, 1050-1070, 1095-1099, 1131 to the end of the play. The parts were then assigned and translated and rehearsals begun.

Through the courtesy of the Barnard students several tunics were lent as models and the measurements for all garments given². A coach was engaged for the last three rehearsals, who with the help of an English translation was able to aid us greatly, and it is to her that the success of the play is largely due.

Our next difficulty was to procure proper setting. It was impossible to obtain proper Greek scenery and we finally had to be content with a simple parlor scene lent by one of the churches which we transformed to the best of our ability. The walls were draped with white cheese-cloth. The entrance hall was fashioned after that of the Greek temples with their stately pillars and so we evolved the exterior of a simple Greek dwelling.

The day arrived—a hot June day, and in breath-

¹ But see THE CLASSICAL WEEKLY, 1. 49. For the reasons there given THE CLASSICAL WEEKLY spells Vergil with an *v*.

² Three-fourths of the *Menaechmi* were given in Latin at Barnard College, on March 10, 1908.

less excitement the cast awaited its reception. In a short speech of welcome the president of the society, garbed in the flowing robes of Greece, greeted our guests and introduced the next speaker, who gave in English a brief synopsis of the scenes to be enacted. The players then appeared and threw their whole souls into their parts. At first dead silence, save the voices of the actors; then appreciative laughter and, as Menaechnus left the stage at the close of that wild mad-scene, loud and hearty applause.

At the close of the play, the actors quickly formed a tableau and chanting *O fons Bandusiae* marched with stately step down the aisles, around the auditorium, up again upon the stage, reformed in tableau and then still chanting, slowly glided down and vanished.

The hall was crowded, and the effect both upon the Latin students themselves and the whole school was excellent.

BESSIE MALENA BATES

THE CLASSICAL ASSOCIATION OF PITTSBURGH

The Classical Association of Pittsburgh and Vicinity met on Saturday, November 21, in the Pittsburgh Academy.

Dr. Owen of Lafayette College made the principal address. Dr. Owen's subject was The Value of Classical Training. In the beginning Dr. Owen observed that complaints of rather a startling kind are heard in these days which lead one to question whether classical teachers are maintaining their place in the educational world. He quoted some pungent criticisms made not long ago by Paul E. Moore.

Dr. Owen does not disparage scholarship but thinks the well-equipped teacher should devote his work to the minds of living pupils. By thorough drills in the fundamentals the applied knowledge becomes power which is transmitted into capacity, into character. In referring to this elementary training Dr. Owen said that unconscious growth in reasoning powers is the fruit of this drill. It ripens through familiarity with the linguistic essentials into accuracy, insight, and mental alertness. In more advanced stages we find valuable results in three distinct lines—the mastery of the language as an instrument of thought, the cultivation of observation and investigation which develop the scientific habit, and lastly that cultivation in general which literature imparts, awakening the susceptibility to its humanizing influence. Dr. Owen's address together with the personality of the speaker was a strong testimony to the value of classical training.

Interesting talks were made by Professor Scribner of the University of Pittsburgh, Professor English of Washington and Jefferson College, Mr. Hench of Shadyside Academy. At this meeting eight new

members were received. The next meeting will be on December 12th.

ANNA PETTY, Secretary

CARNEGIE, Pennsylvania

MEETING OF THE ARCHAEOLOGICAL INSTITUTE AND THE AMERICAN PHILOLOGICAL ASSOCIATION

A general meeting of the Archaeological Institute of America will be held at the University of Toronto on December 28-30, in connection with a meeting of the American Philological Association. The following papers, with others, will be presented on the programme of the Institute:

The Temple of Soleb, A New Form of Egyptian Architecture, Professor James H. Breasted, University of Chicago; The Development of Babylonian Picture Writing, Professor George A. Barton, Bryn Mawr College; Excavations and Repair of Casa Grande, Dr. J. Walter Fewkes, of the Bureau of American Ethnology; Excavations of 1908 in the Roman Forum and near the Arch of Titus, Professor Harry L. Wilson, Johns Hopkins University; The Date, and Place of Writing, of the Biblical Manuscripts in the Freer Collection, Professor Henry A. Sanders, University of Michigan; Visits to the West Shore of the Dead Sea and the Arabah, President Francis Brown, Union Theological Seminary; A Type of Roman Lamp: Dressel's forma 25, Professor Samuel E. Bassett, University of Vermont; Robbia Notes, Professor Allan Marquand, Princeton University; A Little Homeric Problem, Professor William F. Harris, Harvard University; A Heracles Head from Sparta, Professor William N. Bates, University of Pennsylvania; The Death of Romulus, Professor Jesse B. Carter, Director of the American School in Rome; Notes on a Journey in Isauria, Professor T. Callander, Queens University; Two North Italian Painters of the Tre-Cento: Altichieri and Avanzo, Philip I. Gentner, former Fellow of the Institute; The Excavations at Tyuonyi, New Mexico, Edgar L. Hewett, Director of the School of American Archaeology; The Group Dedicated to Daochos at Delphi, Kendall K. Smith, Harvard University; Restoration of the Stoa in the Asclepieum at Athens, Gordon Allen and Lacey D. Caskey, recent members of the American School at Athens; A Group of Sculptures from Corinth, Miss Elizabeth M. Gardner, Wellesley College; An Old Jewish Picture of the Sacrifice of Isaac, Professor Charles C. Torrey, Yale University; A Coptic Biblical Manuscript in the Freer Collection, Dr. W. H. Worrell, University of Michigan; The Quinquennales, Dr. R. V. Magoffin, Johns Hopkins University; Two Etruscan Mirrors, Professor John C. Rolfe, University of Pennsylvania; Antiquities from Boscoreale in the Field Museum, Herbert Fletcher De Cou, late of the American School in Rome; The History of Writing in Spain, Professor Charles Upson Clark, Yale University; An Oenophorus in Baltimore, Dr. David M. Robinson, Johns Hopkins University; Themes from St. John's Gospel in the Paintings of the Catacombs, Dr. Clark D. Lamberton, University of Pennsylvania; The so-called Flavian Rostra, Dr. Esther B. Van Deman, Carnegie Fellow in the American School in Rome; Roofing of the Propylaea at Athens, Henry D. Wood, late Carnegie Fellow in the American School at Athens.

The programme of the American Philological Association contains the following papers: The In-

fluence of Meter on the Homeric Choice of Dissyllables, John A. Scott; Worship and Prayer among the Epicureans, Geo. D. Hadzsits; The Metaphorical Use of Pronuba, Harold L. Cleasby; The Tonic Laws of Latin Prose and Verse, Thomas Fitz-Hugh; An Unpublished Portrait of Euripides, Wm. N. Bates; A Point in the Plot of Oedipus Tyrannus, Thomas D. Goodell; The Recently Discovered Turfau Fragment of the Crucifixion of Jesus, Herbert C. Tolman; The Puteanus Group of Mss. of the third Decade of Livy, F. W. Shipley; Certain Numerals in the Greek Dramatic Hypotheses, Roy C. Flickinger; Livy i. 26 and the Supplicium de More Maiorum, W. A. Oldfather; The Britons in Latin Poetry, Richard M. Gummere; A Classification of the Comparisons and Illustrations in the Meditations of M. Aurelius, Curtis C. Bushnell; The Reed in Greek Medicine, Campbell Bonner; The Satirical Element in Rutilius Namatianus, Geo. D. Kellogg; The Use of the OE-Diphthong in Plautus, Andrew R. Anderson; Roman Milestones and the Capita Viarum, Gordon J. Laing; Some Recent Contributions to the Study of Lucilius, Charles Knapp; Plato, Phaedo 66 B; Acts 26. 28, J. E. Harry; Individualistic Tendencies in the First Three Centuries of the Roman Empire, Clifford H. Moore; Later Echoes of the Greek Bucolic Poets, Wilfred P. Mustard; On Virtus and Fortuna in Certain Latin Writers, Kenneth C. M. Sills; A Greek Parallel to the Romance Adverb, Paul Shorey; The Limitations of a Certain Use of the Article, C. W. E. Miller; The Use of the Dactyl after an Initial Trochee in Greek Lyric Verse, E. H. Spieker; Dante's Designation of Vergil as "il mar di tutto il senno" (Inf. viii. 7), Kirby F. Smith; Note on Cicero ad Att. i. 6, W. S. Scarborough; Polybius and the Gods, Hamilton F. Allen.

An exhibit of facsimile reproductions of the Uncial manuscripts of the Bible has been arranged for the meetings.

A cordial invitation to attend the meetings is extended to all members of the Classical Association of the Atlantic States.

LECTURES BY PROFESSOR FERRERO

Signor Guglielmo Ferrero, the distinguished historian and man of letters, will lecture at Columbia University from December 14 to January 15. Signor Ferrero will give eight lectures in English and one lecture, that on January 15, in Italian. The subjects of the lectures in English are as follows:

- Dec. 14: Corruption and Progress in the Ancient and Modern Worlds.
- Dec. 16: The History and Legend of Antony and Cleopatra.
- Dec. 18: The Development of Gaul.
- Jan. 4: Nero.
- Jan. 6: Julia and Tiberius.
- Jan. 8: The Social Development of the Roman Empire.
- Jan. 11: Wine in Roman History.
- Jan. 13: Roman History in Modern Culture.

These lectures will be open to the public up to the capacity of the hall.

The lectures will be delivered in the auditorium of Earl Hall, at 4.10 on the days named.

In Pagasae on the Gulf of Volo, in Thessaly, where the Archaeological Society of Athens is engaged in research, two towers were recently laid bare, one dating from the fifth pre-Christian century, and the other probably from the first. The latter was built entirely of tombstones which evidently had once stood along the road leading to it. Unlike stones of this sort, which generally have reliefs or inscriptions on the front, these bear colored pictures, like those found near Saida several years ago, marking the spot where Greek mercenary soldiers were buried. The number of such stones found at Pagasae is more than a thousand, and many are well preserved. Photographic reproductions of some of these finds have recently been published in the *Ephemeris*, and a solid volume, with complete tablets in colors, is to be issued by the Archaeological Society in Athens under the editorship of E. Gilliéron. —From the *New York Evening Post*, October 31, 1908.

John Henry Wright, professor of Greek and, since 1895, dean of the Graduate School in Harvard University, died November 25 at his home in Cambridge. Professor Wright was born in 1852 at Urumiyah, Persia, where his father was then stationed as missionary. He was educated at Dartmouth and Leipzig, and in 1873 received the appointment of professor of ancient languages in the Ohio State University. From there he went to Dartmouth, thence to Johns Hopkins, and in 1887 to Harvard. He did a large amount of editing for classical and archaeological journals, and published articles in them on various topics. One of his greatest editorial works was the supervision of "A History of All Nations", twenty-four volumes, 1902. He was eminently successful both as a teacher and an administrator. —*The Nation*, December 3, 1908.

Eduard Woelfflin, professor of classical philology at the University of Munich, best known, perhaps, as editor of *Archiv für Lateinische Lexicographie und Grammatik* has died at Basle, his birthplace, at the age of seventy-seven.

The Greek Club of Essex Co., N. J., to which reference was made in *THE CLASSICAL WEEKLY*, I. 159, will begin the *Heracles Mainomenos* of Euripides on Monday, January 11, 1909, at the rooms of the New England Society in Orange. Any who care to join the class will kindly communicate with the Rev. Dr. James H. Riggs, 56 Halsted street, East Orange, N. J.

We have already read the *Hippolytus* (we shall finish it next Monday); our attendance is good again this year. We shall read another play of Euripides after finishing the *Heracles*.

Dec. 7, 1908

W. O. WILEY

The CLASSICAL WEEKLY

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